

such as propitious Fates still aid in arraying

ζων-τες, ὃν ὁλ-βι - αι Μοῖ - ραι ξυν - ά-γρουσιν

Now

haste we to the flow'ry meads where bloom a - bun - dant ro - ses, and

ρῶ - μεν ἐς πο - λυρ - ρό - δους λει - μῶ - νος ἀν - θε - μώ - δεις τὸν

Now haste we

χῶ - ρῶ - μεν

[illegible]

— aid in ar-ray-ing. For us a-lone the day is glad and
 - ραι ξυν - ἄ - γου - σιν. μό - - - νοις γὰρ ἡ - μῖν ἡ - λι - ος καὶ
 For us a-lone the day is glad and
 μό - - - νοις γὰρ ἡ - μῖν ἡ - λι - ος καὶ

glad the hea-ven-ly sun-light Who learnt at E-leu-sis;
 φέγ-γος ἱ - λα-ρόν ἐσ - τιν ὅσ - οἱ με - μυ - ῆ - μεθ'
 glad the hea-ven-ly sun-light Who learnt at E -
 φέγ-γος ἱ - λα-ρόν ἐσ - τιν ὅσ - οἱ με - μυ -

And who ho-li-ly lived with all, still just to our country-men, And just to the
 εὐ - σε-βῆ τε δι-ή - γο-μεν τρό - πον πε-ρὶ τοὺς ξέ-νους καὶ τοὺς ἱ - δι -
 leu-sis; And who ho-li-ly lived, still just to our coun-try-
 ἡ - μεθ' εὐ - σε-βῆ τε δι-ή - γο-μεν πε-ρὶ τοὺς ξέ -

A strang - - - er. Then haste we,
 ὦ - - - - τας (As they dance off the stage.) χω - ρῶ - - - - μεν
 men, And just to the stranger. Then haste we,
 νους καὶ τοὺς ἰ - δι - ὠ - τας χω - ρῶ - - - - μεν

The first system of the musical score consists of three staves. The top staff is a vocal line in D major (two sharps) with lyrics in English and Greek. It begins with a half note 'A' and a long dash, followed by 'strang - - - er.' and then 'Then haste we,' with a piano (*p*) marking. The middle staff is a vocal line with lyrics 'ὦ - - - - τας' and '(As they dance off the stage.)' followed by 'χω - ρῶ - - - - μεν'. The bottom staff is a piano accompaniment line with lyrics 'men, And just to the stranger.' and 'νους καὶ τοὺς ἰ - δι - ὠ - τας'. It features a series of eighth notes in the right hand and a bass line in the left hand.

Then haste we!
 χω - ρῶ - - - - μεν.
 Then haste we!
 χω - ρῶ - - - - μεν.

The second system continues the musical score. It has three staves. The top staff is a vocal line with lyrics 'Then haste we!' and 'χω - ρῶ - - - - μεν.' with a piano (*pp*) marking. The middle staff is a vocal line with lyrics 'Then haste we!' and 'χω - ρῶ - - - - μεν.' with a piano (*pp*) marking. The bottom staff is a piano accompaniment line with a complex, flowing melody in the right hand and a supporting bass line in the left hand.

The third system of the musical score consists of three staves. The top staff is a vocal line with a long dash. The middle staff is a vocal line with a long dash. The bottom staff is a piano accompaniment line with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The system concludes with a final chord in the right hand.

End of Act I.

ACT II.

Nº 8. Entréacte.

Scene I.

Whipping scene.

Allegro molto.

f sf

sf

A p

p

poco cresc.

B f

f

First system of musical notation. The key signature is two sharps (F# and C#). The time signature is common time (C). The music is written for piano (p). The first measure features a complex chordal texture in the right hand, while the left hand plays a steady eighth-note accompaniment. The second measure shows a transition with a dynamic marking of *p* in the right hand.

Second system of musical notation. The right hand continues with intricate chordal patterns, and the left hand maintains its eighth-note accompaniment. The system concludes with a dynamic marking of *p* in the right hand.

Third system of musical notation. The right hand features a series of eighth-note runs, while the left hand provides a steady accompaniment. The system ends with a dynamic marking of *p* in the right hand.

Fourth system of musical notation. The right hand continues with eighth-note runs, and the left hand provides a steady accompaniment. The system concludes with a dynamic marking of *cresc.* in the right hand.

Fifth system of musical notation. The right hand features a series of eighth-note runs, while the left hand provides a steady accompaniment. The system concludes with a dynamic marking of *f* in the right hand.

Sixth system of musical notation. The right hand continues with eighth-note runs, and the left hand provides a steady accompaniment. The system concludes with a dynamic marking of *ff* in the right hand.

Nº 9. Chorus.

Muse of the dan-ces di-vine come advance, take thy

mf
Μού-σα χο-ρών ι-ε-ρῶν ἐ-πί-βη-θί χαι

joy of my mu-sic come hi-ther to me

Look on the my-ri-ad peo-ple be-hold all

poco cresc.
ἐλθ' ἐ-πί τέρ-ψιν ἀ-σι-δᾶς ἐ-μᾶς

poco cresc.

wis-dom a-round in her countless thousands

Who are kee-ner for glo-ry than Cleophon

poco cresc.
οὐ σο-φί-αι μυρ-ι-αι χά-θην-ται

φι-λο-τι-μó-τε-ραι κλε-ό-φῶν-τος

up - on whose chit - ter - ing chat - ter - ing lips ho - vers a swallow from Thrace, roars

ἔφ' οὗ ὁῦ χεῖ - λε - σιν ἄμ - φι - λά - λους δε - νόν ἐ - πι - βρέ - με - ται ὕρη—

— like a - ny li - on: on a leaf of a bar - ba - rons tree it a -

χι - ἄ χε - λι ὄων ἐ - πι βάρ - βα - ρον ἐξ - ο - μέ - νη πέ - τα

A lights

and intones a sad dirge as a sorrowful nightingale

λον κελά - δειδ' ἐ - πί - κλαυτονά - η - ὁό - νι - ον νόμον

there death awaits him

though the votes be

equal!

ὥς ἀ - πό - λει - ται χάν' ἴ - σαν γέ - νωνται

BASSES only.

Now tis our part as sa - cred cho rus joint ly to ad - vise the state

Τὸν ἱ - ε - ρὸν χορὸν δι - και - ὄν ἐσ - τι χρησ - τὰ τῇ πόλει

what may best be - fit her hon - our: first - ly then we in - culcate equal rights for all our townsmen

ἑμ - πα - ραινεῖν και δι - δάσκειν. πρῶτον οὖν ἡ - μῖν δοχεῖ ἐξ - ι - σῶ - σαι τοὺς πο - λί - τας

amnes - ty for all their fears. Phry - nichus that arch in - triguer tripped up ma - ny in past years

κα - φε - λειντὰ δεῖ - ματα καί τις ἡ - μαρ - τε σφαλαίς τι Φρυ - νί - χου πα - λάϊσ - μασιν

Let not those who slipped a foretime be denied the grace to plead, should they ask to make atonement

ἐγ - γενέσ - θαι φη - μὶ χρῆναι τοῖς ὀ - λισθού - σιν τό - τε αἰ - τί - αν ἐκ - θεῖσι λῦ - σαι

for an - y past and gone mis deed.

B Further hold we no A - the - nian

τάς πρό-τε-ρον ἄ - μαρ - τί - ας εἴτ' ἄ - τι - μόν ψη-μι χρῆ - ναι

should be stripped of ci - vil right

while 'tis plain - ly shame that those who

μη-δεν' εἰν' ἐν τῇ πό-λει καὶ γὰρ αἰσχ-ρόν ἐσ - τι τοὺς μὲν

fought in just one na - val fight

earned at once Pla-taeon

sta - tus

ναυ - μα-χή - σαν-τες μί-αν καὶ Πλα-ταῖ - ας εὐ - θύς εἶ - ναι

slaves be - fore but mas - ters now.

Af - ter all

may be

'twas bet - ter

κάν - τι δού-λων δεσ - πό-τας κού - οὐ ταῦτ' ἐγώγ' ἐ-χοίμ' ἄν

ra - ther will I e'en a - vow

That the action

μή χα-λῶς φασ - χεῖν ἔ - χεῖν ἄλλ' ἐ - παί - νῳ

is to your credit that alone was shrewdly done;

All the more then for your townsmen

μόνα γὰρ αὐ - τα νοῦν ἔχοντ' ἐ - δρά - σε - τε πρὸς δὲ τούτοις εἰ - κὸς ὑμᾶς,

whose misfortune was but one

Pass it now o-ver they entreat you, they whose fathers all have stood

οἱ μεθ' ὑμῶν πολ - λὰ δὴ χαῖ πα - τέ - ρες ἐ - ναν - μά - χησαν καὶ προσή - κουσιν γένει

by your side in many a seafight in whose veins runs common blood

τὴν μί - αν ταύτην παρεῖ - ναι ξυμ - φορὰν αἱ - του - μένοις

C Nay! re - mit your an - ger, hea - ven made you wi - sest of man kind

ἀλ - λὰ τῆς ὀρ - γῆς ἀν - ἐν - τες ὦ σο - φώ - τα - τοι φύ - σει

Welcome ev - ry man as Kinsman grant him with an e - qual mind

πάν - τας ἀν - θρώπους ἐ - χόν - τες συγ - γε - νεῖς κτη - σώ - με - θα

All the rights of free A - the - nians if he fought on A - thens side

χά - πι - τί - μους καὶ πο - λί - τας ὅς - τις ἀν ἔν - ναυ - μαχ - ῇ

Boast not o - ver much your Ci - ty swell not in vain glo - rious pride

εἰ δὲ τοῦτ' ὀγ - κω - σό - μες - θα χά - πο - σεμ - νο - νού - με - θα

still the angry waves embrace our ship I charge you all take care

τὴν πό - λιν καὶ ταῦτ' ἔ - χον - τες κυ - μά - των ἐν ἀγ - κάλαις

ύσ - τέ - ρω χρό - νω ποτ' αὖ - θις εὔ φρονεῖν οὐ δο - ξο - μεν

TENORS only.

If I can judge of the life and the ways of a man who shall suf - fer for them

εἰ δ' ἔ γω ὁρ - θῶς ἰ - δῶν βί - ον ἀ - νέ - ρος ἡ - τρώ - πον ὅς - τις ἐτ' οἱ -

safe as fate Sure ly the pes - ti - lent ape who

μώ - ξε - ται οὐ πο λὺν οὐδ ὁ πί - θη - χος

ventures to trou - ble us now, Clei - ge - nes the pu - ny!

ὁ - τος ὁ νῦν ἑ - νοχ - λῶν Κλει - γέ - νης ὁ μιχ - ρος

D Is not destined to stay ve ry long with us vi lest bath man of all who dispense soap of
p sempre cresc.

ὁ πο-νη-ρό-τατος βα-λὰ-νεὺς ὁ-πόσοι κρα-τῶν-σι κυ-χη-σι τε φρον ψευ-δο

p poco a poco cresc.

so - da badly boiled Fullers earth and of dirt, Though he knows he is fore doomed Yet

λίτ-ρου χο-νί-ας καὶ Κι-μω-λίας γῆς χρόνον ἐν-δι-α-τρί-ψει ἰ-

still he's row-dy, He fears that some night in his cups, if he walk with his blud - geon for -

δῶν δὲ τὰδ' οὐχ εἰ-ρη-νί-κος ἐσθ', ἴ-να μη πο-τε χά-πο-δυ-θῇ με-θύ-

got his foes may meet and strip him!

ων ἄ-νευ ξύλου βα-δί-ζων

f dim.

Often have we thought the city's case was truly much alike Both regarding ol-der coinage

p

πολ-λάχις γῆ-μῖν ἔ-δοξεν ἡ πόλις πε-πον-θέναι ταυ-τὸν ἔς τε τῶν πο-λι-τῶν

and this common gold we strike So regarding these our townsmen here the lowest there the best,

τούς χαλούς τε χά-γαθούς ἔς τε τάρ-χαῖ-ον νόμισμα καὶ τὸ και-νὸν χρυ-σί-ον

Ne ver do we use pure metal all submit-ted to the test Unalloyed and stamped precisely

p

οὐ-τε γὰρ τούτοι-σιν οὐ-σιν οὐ κε-χιβ-δη-λευ-μένοις ἀλ-λὰ καλλίστοις ἀ-πάντων,

with an i-mage straight and fair,

Best of all that's struck in Hel-las

ὥς δο-χεῖ, νο-μισ-μάτων, καὶ μόνοις ὁρ-θῶς χο-πεῖ-σι

best abroad best e - verywhere,

E This we use not; ra-ther use we

καὶ κε - κω - δω - νισ - μέ - νοις ἐν τε τοῖς ἑλ - λη - σι καὶ τοῖς

all the vi - lest bronze we may

stamped a wry with vile im - pres - sion
sempre cresc.

βαρ - βάρ - οι - σι παν - τα - χού χρώ - μεθ' οὐ - δέν, ἀλ - λὰ τόν - τοις

min - ted is - sued yes - ter - day

Thus we treat our fel low townsmen

τοῖς πο - νη - ροῖς χαλ - χί - σις χθές δὲ καὶ πρῶ - ην κο - πῆι - σι

heap in - dig - ni - ties and scorn.

TENORS and BASSES.

E - ver on the wise of A - thens

τῷ καχίσ - τῳ κόμ - μα - τι τῶν πο - λι - τῶν θ' οὐς μεν ἴσ - μεν

those we know are gen-tle born

Those we know are men the best and

noblest traind in man-ly wise

εὐ γενεῖς καὶ σώφ-ρονας ἄνδρας ὄν-τας καὶ δι-καί-ους καὶ καλοὺς τε κα-γαθοὺς

Fit to tread a ho - ly measure

fit to win a po-ets prize.

Yes! the men we use are strangers

καὶ τραφεν-τας ἐν παλαίστραις καὶ χοροῖς καὶ μου-σι-κῇ προσε-λοῦμεν, τοῖς δὲ χαλκοῖς

bra - zen ruf - fians ev - ery one

Each the last ar - rived a - mong us

καὶ ξέ-νοις καὶ πυρ - ρί - αις καὶ πο - νη - ροῖς καὶ πο - νη - ρῶν

vi - lest fa - thers vi - ler son

Such we call to ev - ery ser - vice

εἰς ἅ-παν-τα χρώ - με - θα ὅς - τά-τοις ἀ - φιγ - μέ - νοι - σιν

men the ci - ty long a - go

Scarce had brought her-self to swal - low

οἶ - σιν ἡ πό - λιν πρὸ τοῦ οὐ - δὲ φαρ - μα - χοῦ - σιν εἰ χῆ

for a purge right well I know

rit.

ραδ - ῖ - ως ἐχ - ρή - σαι' ἄν

Meno mosso.

Come ye men of lit - tle wis - dom

TENOR.*p*

ἄλ - λὰ καὶ νῦν ὦ νό - η - ται

BASS.**Meno mosso.**

leave at last your e - vil ways

Use a - gain the good a - mong you

με - τα βα - λόν - τες τοὺς τρό - πους χρῆσ - τε τοῖς χρησ τοῖς - ἰν αὖ - θις

Should you hap to pros-per then all will praise.

But should mis-hap be -

καὶ κατ-ορ-θώ-σα-σι γὰρ εὖ λο γον κάν τι σφαλῇτ' ἐξ

fall, the wise will say that God In that he is pleas'd to smite you smites you with a

ἀ-ξί-ου γούν τοῦ ξύ-λου ἦν καὶ τι πάσ-χη-τε, πάσχειν τοῖς σοφοῖς δο-

worthy rod!

κῆ-ρο-τε

a tempo *p* *f* *dim.* *rit.* *p*

Nº 10. Chorus.

Allegro.

TENORS.

Dread and ter - ri - ble sight will the

TENORS. *f* η που δει-γόν ε - ρι - βρε - μέ

BASSES. *f*

Allegro. *f*

Thun - de - ver be in his an - ger!

See - ing his chat - ter - ing ri - val, his

τας χό-λον έν - δο - θεν έ - ξει, η - νίχ' άν ό - ξύ - λα λον πα - ρί

tusks for bat - tle a - whet - ting: Then his

eye - balls.

δη θή - γον - τας ό - δόν - τα άν - τι - τέχ - νου

Will in fi - er - y fu - ry tre-men-dous, Roll and glare u - pon the foe,

τό - τε ὁ ἡ μα - νί - ας ὕ - πὸ δει - νῆς ὁ μ - μα - τα στρο - βήσ - ε - ται

He with crested bat-talions of sheen-i - ly hel- met-ed phra-ses, He with his

ἔσ - ται δ' ἵπ - πο - λό - φων τε λό - γων χο - ρυ - θαί - ο - λα νεί - κη σκιν - δα - λά -

chi - sellings dainty and sub-tle workmanship po-lished, Work of a wight who is

μων τε πα - ρα - ζό - νί - α σμι - λεύ - μα - τά τ' ἔρ - γων φω - τὸς ἄ - μυ - νο - μέ -

ward ing the might y cre a tors

Words like war ring Ca val ry

μου φρε- νο - τέχ - το - νος ἀν - ὁρῶς ῥή - ματ' ἱπ - πο - βᾶ - μο - να

Here with le - o - nine crest and with

φρί - ξας δ' αὐ - το - κό - μου λο - φι -

*p**f**p**f*

hor - ror of brist-les e - rect - ed

Knit - ting his ter - ri - ble brows with a

ᾶς λα - σι - αὐ - χε - να χαί - ταν

ᾶς λα - σι - αὐ - χε - να χαί - ταν

*mf**mf**cresc.*

roar the po - et will ut - ter

Ver - ses up-torn with a crash as of split-ting of
cresc.

γων βου - χώ - με - νος ἥ - σαι ρή - μα - τα γομ - φο - πα - γῇ πι - να - χη δόν ἄ -

cresc.

tim-ber Huge Ti-ta-nic bel - lowings:

Then the artificer glib with the tongue

πο - σπών γη - γε - νεῖ φυ - σή - ματι. ἔν -θεν δὴ στοματοργὸς ἐκῶν

p

for the test - ing of ver - ses

Free - ly un-rolled to its length let - ting

βα - σα - νίς - τρι - α λίσ - πη γλῶσ - σ' ἄ - γε - λισ - σο - μέ - νη φθο - νε -

p

loose the reins of his ma - lice

Words that are wrought by the lungs

ρους κι - νοῦ - σα χα - λι - νους

ῥή - μα - τα δαι - ο - μέ - νη

of his la-bouring foeman

shrewd - - - ly will re - fine a -

χα-τα-λεπ-το-λο-γή-σει

πνευ ————— μόνων πο-λὺν πό -

way:

vov.

dim.

p

End of Act II.

ACT III.

Nº 11. Introduction.

Allegro feroce.

Poet's tempers.

The musical score is written for piano in common time (C). It begins with a piano introduction marked *Allegro feroce* and *Poet's tempers.* The key signature has one sharp (F#). The score is written for piano, with a treble and bass staff. The music features various musical notations, including chords, arpeggios, and dynamic markings such as *f* (forte) and *dim.* (diminuendo). The piece concludes with a section marked *A* and *dim.*

The first system of the score consists of two staves. The upper staff is for the bassoon, marked with a *p* (piano) dynamic. It contains three measures of music, each ending with a fermata. The lower staff is for the piano accompaniment, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

B *Meno mosso. Allegro tragico.*

The second system of the score consists of two staves. The upper staff is for the bassoon, featuring a melodic line with a fermata in the third measure. The lower staff is for the piano accompaniment, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

The third system of the score consists of two staves. The upper staff is for the bassoon, featuring a melodic line with a fermata in the third measure. The lower staff is for the piano accompaniment, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

The fourth system of the score consists of two staves. The upper staff is for the bassoon, featuring a melodic line with a fermata in the third measure. The lower staff is for the piano accompaniment, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

quasi tre battute

p

R. H.

cresc. -

f

The musical score is written for piano and consists of six systems of staves. The first system is divided into two measures by a bracket labeled 'quasi tre battute'. It features a piano 'p' dynamic and includes triplets in both the treble and bass staves. The second system continues the piece with a crescendo 'cresc. -' marking. The third system shows a continuation of the melodic and harmonic development. The fourth system begins with a forte 'f' dynamic and features more complex rhythmic patterns. The fifth and sixth systems conclude the piece with sustained chords and melodic lines. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Nº 12. Chorus. Invocation.

Lento.

TENORS and BASSES. *p* Daughters of Zeus, ye pure Nine who from high - est hea - ven

ὦ Δι - ὅς ἐν - νέ - α παρ - θέ - νοι ἄγ - ναὶ Μοῦ - σαι

Look on the wits of mankind very cle - ver and subtle; wits that coin many saws, Come and

λεπ - το - λό - γους ξυ - νετὰς φρένας αἰ χα - θο - ρᾶ - τε ἀν - ὄρων γνῶ - μοτύπων ὅ - ταν

look on their prowess, when e - ver such face one an - o - ther like wrestlers e - vad - ing, and

εἰς ἑρ - ἴν ὅς - υ - με - ρίμ - νοις ἔλ - θω - σι στρεβλῶ - σι παλαιο - μασιν ἀν - τι - λο -

gripping

Come and look down on their prowess

and skill,

γούν-τες ἔλ-θετ' ἐ-πο-ψό-με-νοι δύ- - να-μιν

Mark the keen words that they grind for their

us - ing

οἰ-νο-τά-τοις στο-μά-τοις πο-ρί-σας-θαι

Mark the word filings that fly from their stone

ρή-μα-τα καὶ παρα πρίσματ' ἐ-πών

Come for the sa-ges are arm-ing, the bat-tle

soon will be de - ci -

ded!

νῦν γὰρ ἀγών σο-φί-ας ὁ μέ-γας χω-ρεῖ πρὸς ἔρ-γον ἡ - - - δῃ.

Nº 13. Chorus.

Allegro.

TENORS and BASSES.

Come then tell us, every one praise ye, wisest of men, what war - dy warfare

καὶ μὴν ἡ - μεῖς ἐ - πι - θυ - μοῦ - μεν πα - ρὰ σο - φοῦν ἀν - ὄρουν ἀ - κοῦ - σαι

What a path of dis - pu - ta - tion hostile and awful ye venture.

τι - να λόγων ἐμ - μέλειαν ἐ - πι - τε δα - ί - αν ὁδόν

Tongues have now been lashed to fu - ry nei - ther spi - rit shirks the bat - tle

γλῶσ - σα μὲν γὰρ ἡ - γρί - ω - ται λῆ - μα δ' οὐκ ἄ - τολ - μόν ἀμ - φοῖν

nor sluggard soul is ei-ther

οὐδ' ἄ-ξι-νη-τοι φρένες

Be we sure that one will ut-ter

προσδο-χᾶν μὲν εἰ-κός ἐσ-τι

Andantino grazioso.

Something neat and turned ur-bane-ly,

Some thing polished ve-ry

τὸν μὲν ἀσ-τεϊ-όν τι λέ-ξαι καὶ κα-τερ-ρι-νη-μέ-

Andantino grazioso.

Allegro.

smooth;

While the o-ther fal-ling on him

Pulls his

νον
 Τονδ' ἄ νασπῶντ' αὐ-το - πρέμνους
 Τοῖς λό -

Allegro.

phra-ses from the roots up;

Rends and tears

hurl-ing wide his

γοι - σιν ἐμ - πέ - σόν - τα
 συσ - κε - δᾶν πολ - λὰς ἀ - λιν -

roll - ing verses.

δῆ - - θρας ἐπ ὧν

Nº 14. Chorus.

Allegro.

TENORS and BASSES.

Say can ye tell what the

τί πο-τε πράγμα γε-

end shall be?

For much we pon-der

νή - σε - ται φρον - τί - ζειν γὰρ ἔ -

much we doubt how will he censure a po-et;

Who of all the men that be

γαγ' ἔ-χω τίν' ἄ-ρα μέμψιν ἐ - ποιήσει ἀν-δρὶ τῷ πολὺ πλεῖστα δὴ

Makes more lovely ve-ry well known verses

Than a-ny - bo-dy!

καὶ κάλλισ-τα μέλη ποι-ή - σαντι τῶν ἔ-τι νυ-νί

TENORS. We wonder much how that will be, will he censure the po-et, the
 θαν - μά-ζω γὰρ ἔ - γωγ' ὅ-πη μέμ - ψεται πο-τε τοῦτον τὸν

BASSES. We wonder much how that will be, Will he censure the
 θαν - μά-ζω γὰρ ἔ γωγ' ὅ-πη μεμ - ψεται πο-τε

God in - spir - ed mo narch, We trem-ble for his
 βαχ - χεῖ - ον ἅ ναχ - τα και δέ - δοιχ' ὕ - πέρ

po - et the God in spir - ed mo-narch, We trem-ble for his
 τοῦ - τον τὸν βαχ - χεῖ - ον ἅ ναχ - τα και δέ - δοιχ' ὕ περ

safety!
 αὐτοῦ

safety!
 αὐτοῦ

Nº 15. Chorus.

Allegro.

TENORS and BASSES.

Mighti-ly toil the

ε-πί πο-νοί γ'οί

cle-ver bards, here is the last new-est mar-vel, a marvel most strange and

δε-ξι-οί τό-δε γάρ ε-τε-ρον αυ τέ-ρας νε-οχ-μὸν, α-το-πί-

won-der-ful

Who in the world would have thought of such things

ας πλέων, ὁ τίς αν ε-πε-νό-η-σεν ἄλλος.

Not we e-gad' nor,

μα τὸν ε-γὼ μὲν

faith, had some one, one of our chance ac - quain - tan - ces told us

οὐδ' ἂν εἶ τις ἔ - λε - γέ μοι τῶν ἐ - πι - τυ - χόν - των,

We should have li - stened, think - ing on - ly That he just was

ἐ - πι - θό - μην, ἀλλ' ὦ - ό - μην ἂν αὐ - τόν αὐ - τὰ

ly - ing. **Animato.**

λη - ρεῖν.

accelerando

Nº 16. Chorus.

Allegretto.

How

The musical score begins with a vocal melody in treble and bass clefs, marked 'Allegretto.' and 'How' with a forte (*f*) dynamic. The piano accompaniment follows in the same tempo and dynamic, featuring chords and moving lines in both hands.

blest who-e - ver tru - ly holds

ac - cu-rate know-ledge and as-sured

The first line of the chorus features a vocal melody with the lyrics 'blest who-e - ver tru - ly holds ac - cu-rate know-ledge and as-sured'. Below the English lyrics are the Greek lyrics: 'xá - ρι - ος γ'αυ - ῆρ ἔ - χων ξύ - νε - σιν ἡ - χρι - βω - μέ - νην'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

we can tell from ma - ny a case.

The second line of the chorus features a vocal melody with the lyrics 'we can tell from ma - ny a case.' Below the English lyrics are the Greek lyrics: 'πα - ρὰ ὅθι πολ - λοῖ - σιν μα - θεῖν'. The piano accompaniment continues with chords and a bass line. The section concludes with a piano (*p*) and crescendo (*crese.*) marking.

He who is judged the wi - sest po - et, now to his home re - turns a -

cresc.
p
 ό - δε γὰρ εὖ προ-νεῖν δο - χή - σας πά - λιν ἄ - παι - σιν οἱ - καδ' *cresc.*
p

gain — Well will it be for all the ci - ty, well will it be for
p
 αὖ — ἐπ' α - γα - θῶ μεν τοῖς πο - λί - ταις ἐπ' α - γα - θῶ δὲ *p*
p

all his kinsmen well too for his friends, for he is proved ve - ry wise and
cresc.
 τοῖς ἐ - αυ - τοῦ ξυγγε - νέ - σι καὶ φί - λοι - σι δι - ἅ τὸ συ - γε - *cresc.*

sage in - deed.

τὸς εἶ - ναι

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'sage in - deed.' and 'τὸς εἶ - ναι'. The middle staff is a vocal line in bass clef with the same key signature. The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. It begins with a forte (f) dynamic marking and features a complex, flowing melody with many beamed sixteenth and thirty-second notes.

Best not to sit by

χα - ρί - εν οὖν μὴ

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'Best not to sit by' and 'χα - ρί - εν οὖν μὴ'. The middle staff is a vocal line in bass clef with the same key signature. The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. It begins with a piano (p) dynamic marking and features a complex, flowing melody with many beamed sixteenth and thirty-second notes.

So - cra-tes, chat-ter-ing all the live long day, cast-ing a - way the

Σωχ - ρά - τει πα - ρα κα - θή με - νον λα - λεῖν ἄ - πο - βα - λόν - τα

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains the lyrics 'So - cra-tes, chat-ter-ing all the live long day, cast-ing a - way the' and 'Σωχ - ρά - τει πα - ρα κα - θή με - νον λα - λεῖν ἄ - πο - βα - λόν - τα'. The middle staff is a vocal line in bass clef with the same key signature. The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one flat. It features a complex, flowing melody with many beamed sixteenth and thirty-second notes.

po - ets crown All that is best and greatest ne-glecting, all the art of
cresc.

μου - σι - χήν τα τε μέ - γισ - τα πα - ρα - λι - πόν - τα τῆς τρα - γω - δι -

cresc.

tra - ge - - dy.

κῆς τέχ - - νης—

f

Ve - ri - ly this con - ten - tious quibbler

the trif-ter with

τὸ δὲ - πὶ σεμ - νοῖ - σιν λό - γοι - σι

καὶ σα - ρι - φησ -

mf

words so - no - rous

loi - ter - ing long for e - ver id - ling

μου - σι λή - ρων δι - α - τρι - βήν ἄρ - γὸν ποι - εῖς - θαι

f

is but a fool and mad - - man

πα - ρα - φρο - νούν - τος ἀν - - δρος

p

animando

Nº 17. Finale. Chorus.

Allegro moderato.

mf *cresc.*

Gods *f*
πρω -

of the shadows be-low, to the bard who leaves us and has - tens

τα μεν ευ - ο - οι - αν α - γα - θην α - πι - ον - τι ποι - η - τη

Up to the light of the hea-ven, give good suc - cess on his jour - ney.

ες φα - ος ορ - νυ - με - νω οο - τε, δαι - μο - νες οι χα - τα γαι - ας

grant to the ci - ty a - bove no - ble

thoughts _____

of the no - blest of

τῇ - δε πό - λει με - γά λων ἀ - γα - θῶν ἀ - γα - θὰς ἐ - πι

blessings

So may we
p poco cresc.

ut - ter - ly cease from our dire and

νοί - ας πάγ - χυ γάρ ἐκ με - γάλων ἀ χέ - ων παυ -

ter - ri - ble sufferings

Cease from the clash of fac - tions and of

σαί - μεθ' ἀν οὐ - τως ἀρ - γαλέων τ' ἐν ὀπ - λοῖς συ - νό -

war

And if one should de - sire it

δων κλε - ο - φῶν τε μα - χέσ - θω

Cleophon's self or o - ther, he can fight on the soil of his

cresc. molto *rit.*

κάλ-λος ὁ βου - λό - μενος τού - των πα - τρί - ος ἐν ἁ -

cresc. molto

fa - thers. . .

ρούπαις.

Animando.